Architectural History of Beaulieu Castle

The importance of the castle of Beaulieu within Belgium's monumental heritage has been a twentieth-century discovery. Although the building was noted as remarkable by some eighteenth-century writers (Le Roy 1730, p. 24; de Cantillon 1757, vol. 2, pp. 165-166), nineteenth-century notice of the castle was mainly limited to interest in its association with the various noble or wealthy families who had inhabited it (Wauters 1855-57, vol. 3, pp. 86-89; cf. Verbouwe 1948). Despite its grandeur, its decidedly Italianate exterior design, and the prominence of its site near the railway line connecting Brussels and Antwerp, Beaulieu found no place in A. Schoy's fundamental study of Italian influence on Flemish Renaissance and Baroque architecture (Schoy 1879).

The fact that in the 1920s the castle began to be intentionally dismantled well illustrates the general ignorance of its place in architectural history up until that time. An appreciative essay of 1932 by F. Hellens represented the first attempt to assess the castle as a work of architecture worthy of study and preservation. In 1938, a set of measured drawings of Beaulieu was premiated in the "*Concours de relevé*" organized by the Société Centrale d'Architecture en Belgique ("*S.C.A.B.*" 1939, p. 27). But it was not until the 1980s that serious studies of Beaulieu castle appeared (Temmerman 1986; Moortgat 1986-87).

Brief history of the construction

The rather scantily documented construction history of Beaulieu has been often repeated, and accounts agree with each other except for minor details. Lamoral II, Count de Tassis, acquired the property at Machelen on which the Beaulieu castle was built in 1652. Construction was apparently completed between 1653 and 1656. Elaborate stuccowork was added to some of the interiors, in or beginning in 1659 by the artist J. C. Hansche. Extensive gardens were planted by 1677, and various outbuildings erected between 1687 and 1717. In the late nineteenth century, when the property belonged to the Alcantara family, a number of significant modifications were made to the house. These included changes to the original entrance, the addition of a scrolled gable to the garden façade, changes to the windows to lower their height in most cases, replacement of the tower roofs, and remodelling of the interior (including the installation of a new staircase). These modifications apparently began in 1872, and continued at least until 1884 (Moortgat 1986-87, n.p.).

In 1928, one of the corner towers was demolished as the castle began falling into disrepair. During World War II the castle was extensively vandalized and its interior exposed to weather. A "restoration" involving extensive new interior decoration was undertaken under the auspices of "Les Amis de Beaulieu." The "Amis de Beaulieu had been founded in 1944 at the instigation of C. Mertens. The works under their sponsorship were substantially completed by 1949 (Delvaux 1948, p 78).

After being used as a Postal Museum, the castle was again abandoned in the mid-1970s. Vandalism began soon thereafter and apparently increased in the 1980s. By 1987 the castle had been returned to a ruined state similar to that of ca. 1945 (Moortgat 1986-87, n.p.).

A detailed construction chronology synthesizing the discoveries and hypotheses of the several authors who have studied Beaulieu is appended hereto.

Attribution of the design

In his 1932 book Hellens, apparently for the first time ever, attributed the castle's design to Lucas Fayd'herbe, the Mechlin sculptor and architect (Hellens 1932, pp. 14-15).

Hellens based this attribution in part on information received from O. Lemaire. Lemaire had an interest in the de la Tour et Tassis family who had built the castle but he seems not to have published anything on the castle itself (cf. Lemaire 1936). Hellens pointed out that, just prior to the construction of Beaulieu, Fayd'herbe had been employed in the construction of the two memorial chapels for the de la Tour et Tassis family in the church of Notre-Dame du Sablon, Brussels. The contract for the Sablon work was dated 1651; building at Beaulieu apparently began two or three years later. Hellens adduced little further evidence, either documentary or stylistic, to support the attribution. He pointed out only a general similarity between the shapes of Beaulieu's corner tower and the cupola over the funerary chapel at the Sablon (Hellens 1932, p. 15). But he failed to notice that Fayd'herbe's relationship with his client for the Sablon work, the Count de Tassis, ended in a lawsuit. A. Pinchart, who published the lawsuit in 1881, had pointed out that "*ce contrat donna lieu à un proces entre les deux parties qui se terminera par la condamnation volontaire du comte de Tassis le 15 juin 1653* (Pinchart 1860-81, vol. 3, pp. 244-245). The logic of Hellens and Lemaire in positing a contract between the same count and Fayd'herbe for Beaulieu on the basis of a contract between the identical parties for the chapel in the Sablon church is weakened considerably – though of course not demolished -- by the implications of Pinchart's earlier research.

Despite the inherent weakness of Hellens's attribution of Beaulieu to Faydherbe, it has nevertheless become widely accepted by twentieth-century architectural historians and popular writers alike. For example, J. van Ackere (1972), P. Moortgat (1987), and K. De Jonge *et al.* (1997) have explicitly accepted the attribution. Other scholars, like Fried Luebecke (1955, p. 25), have accepted it implicitly.

Stylistic comparison of the Beaulieu castle with works securely attributed to Fayd'herbe is somewhat inconclusive. Among the most striking external features of Beaulieu are: the vertical emphasis in the overall composition; the squatness of the man portal accentuated by the verticality of the composition into which it has been inserted; and the elaborate gable on the main façade. Squat doors are found in the facades of Fayd'herbe's Leliendael and O-L-V-van-Hansewyck churches in Mechlin. Verticality is a characteristic of all of Fayd'herbe's work, though also of Flemish baroque architecture in general. In the priory of Leliendael priory, Fayd'herbe treated the piers between the windows as colossal Tuscan pilasters, much in a way that recalls

the façade composition at Beaulieu. However, the windows at Beaulieu fill their bays completely whereas those of the Leliendael priory do not. The shape of the gable at Beaulieu is not repeated exactly in any extant work certainly by Fayd'herbe. On the other hand, his work does demonstrate considerable creativity in designing scrolled and pedimented gables, so to find no exact parallel is hardly surprising. What is surprising, in the context of Fayd'herbe's work, is a gable so horizontal in its overall effect as is the gable at Beaulieu. Its relative flatness and small suggestion of *élan* are uncharacteristic of the work of the Mechlin master.

It might be objected that a putatively early architectural work by Fayd'herbe should not be expected to correspond stylistically in all respects with his more mature creations. In any event, the present research has discovered nothing to refute that attribution. What is suggested here is that Hellen's attribution be regarded consciously as a hypothesis based mainly on circumstantial evidence alone; for it is by no means an established fact. Pending the (unlikely) discovery of new documents for the construction and/or a detailed stylistic analysis of the structure itself, the castle at Beaulieu is therefore properly to be regarded not as *a work of Lucas Fayd'herbe* but rather as *possibly designed by Lucas Fayd'herbe*. It is worth noting that the validity of Hellens's attribution of Beaulieu to Fayd'herbe in no way affects the historical or aesthetic values of the work itself, which are considerable. *By any standard of assessment, Beaulieu ranks among the very most remarkable works of seventeenth-century domestic architecture in the Low Countries.*

The exterior

Beaulieu takes the form of a simple prismatic mass to which, on the entrance side, a gabled element and two corner towers are joined. A very high proportion of the wall surface of the main block is glazed. The masonry elements between the windows are remarkably slender and across the four facades are treated more or lese explicitly as pilasters. Two chimneys rise above the high hipped roof of the main block. The corner towers are quite slender, but their verticality is tempered by a rather high ratio of mass to void. The proportions of the entrances are quite low, especially by contrast with the verticality of the general composition. The sources for this exterior architecture – apparently unique in the Brabantine castle tradition -- remain unclear.

P. Moortgat (1986-87, n.p.) has suggested a pervasive influence of Philips Vingboons on the early work of Fayd'herbe, to whom he ascribes the design for Beaulieu. Moortgat specifically suggests pl 52 from the *Afbeelsels der vornaemste gebouuuen uyt alle die Philips Vingboons geordineert heeft* (1648) as a source for the garden façade at Beaulieu. While the comparison is apt, it is good only for the general organization of the façade; in detail the two designs show little similarity. Nor do any of the other designs in the 1648 publication of Vingboons's work suggest themselves as obvious sources for either the plan or other elevations of Beaulieu. Pls. 60-61 show a design for a large building with corner towers, but these towers do not rise above the cornice line (as at Beaulieu), and the building is organized around a courtyard (whilst Beaulieu is not). Pl. 59 gives a design featuring monumental pilasters, but once again a resemblance to Beaulieu is only general.

Clearly, although the architect of Beaulieu may have found some inspiration in the work of Vingboons, he in no sense directly copied or imitated any of the published compositions of the Dutch architect. If by anything in the work of Vingboons, the designer of Beaulieu may have been most impressed by the use of colossal pilasters as ordering elements of facades. A number of Vingboons's designs recommend such pilasters (cf. pls. 26, 29, 34, 38,and 40). But Vingboons was not the only Dutch architect of his period to employ colossal orders on domestic buildings. Jacob Van Campen did so famously on the Royal Palace, Amsterdam of 1648ff, and the Mauritshuis, The Hague, of 1663 (Rosenberg, Slive and ter Kuile 1977, pp. 395-396). At the time of the construction of Beaulieu, colossal pilasters would have been a very up-to-date and fashionable mark of prestige in the dwelling of any northern European nobleman.

Not all of Beaulieu's features were so fresh, however. Moortgat (1986-87, n.p.) also identifies designs by P.P. Rubens and H. Vredeman de Vries as likely sources for certain exterior details at Beaulieu: on the main front, the treatment of the entrance and the grotesque faces on the consoles of the balcony.

K. De Jonge *et al.* (1997, p. 71) have pointed out the biographical connections between Fayd'herbe and Jacques Francart. The latter's design for the façade of O-L-V-van-Hansewyck, Mechlin, has been recognized as a source for Fayd'herbe's façade of the Augustinian church, Brussels. Faydherbe's career was linked directly to that of Francart when he completed ca. 1645 the façade of the latter's Begijnhof church in Mechlin. Francart had been affected by the work of Michelangelo Buonarroti, G. da Vignola, G. della Porta, and C. Maderno; he was a pioneer of the Roman baroque taste in Flanders. Because of his prominence, because of his authorship of the well known *Premier livre d'architecture* (1622), and more especially because of his professional linkage with Faydherbe, Francart and his work may fairly be regarded as a general influence on the taste of the latter artist (Turner, ed. 1996, s.v. "Francart, Jacques" by J-P. Esther). Specifically, the influence of Faydherbe could explain the strong verticalism, the monumentality deriving from the use of colossal pilasters, and certain mannerist details found typically in Faydherbe's designs and indeed on the exterior of Beaulieu. However, nothing in Francart's *Premier livre d'architecture* can be asserted as having directly inspired any element of that facade.

If Francart can be regarded as an influence on Faydherbe, so too could his brother-in-law, W. Coebergher, due to the family connection (Turner, ed. 1996, s.v. "Francart, Jacques" by J-P. Esther). However, the impact of Coebergher's architecture on that of Beaulieu castle specifically is difficult to discern. Once again, a diffuse rather than particular influence would be the hypothesis.

K. De Jonge *et al.* (1997, p. 71) have also pointed to Willem Hesius as a likely influence on the development of Faydherbe's work as an architect. Hesius called on Faydherbe for assistance ca. 1660 in resolving structural problems in the dome of his Sint-Michielskerk, Leuven (erected 1650-66). Through Hesius. Faydherbe could have learned to appreciate the work of S. Serlio and the version of Vitruvius P. published by Pieter Coeck – both of which were strong influences on Hesius's own architecture(Turner, ed. 1996, s.v. "Hesius, Willem" by J-P. Esther). Among Serlio's designs that could possibly have interested the designer of Beaulieu may be cited the one shown on. page. 123 of his Book 3.

J. van Ackere regarded the castle at Beaulieu as evincing parallels with French work of the Louis III period and of the French Renaissance in general. Unfortunately, he did not cite specific precedents or parallels (van Ackere 1972, p. 66). A survey of French domestic architecture of the period concerned does not reveal any obvious direct sources for Beaulieu. It is true that corner towers are found in many French castles of the time, for example: the château de Pont-en-Champage (by Le Muet); the château d'Ancy-le-Franc (Androuet du Cerceau); or the château de Thury-Harcourt. In none of these, examples, however, do the corner towers have the height and proportions of those at Beaulieu. With its seven-bay, strongly vertical façade, Thury-Harcourt perhaps resembles Beaulieu the most, but even there the fenestration and roofs are far different from their counterparts in the edifice at Machelen. But it is also true that corner towers on castles are by no means found only in France.

F. Hellens, earlier, had characterized Beaulieu as "*d'un beau style Louis III augmenté d'éléments baroques.*" He suggested the Place des Vosges, Paris, as a specific parallel but did not give his reasons (Hellens 1932, p. 14). C. Temmerman, echoing van Ackere and Hellens, also found Beaulieu to be a "*savant dosage de caractères empruntés à la Renaissance française, au Louis XII et au décor baroque*," but omitted to adduce proof (Temmerman 1986, p. 264). The hypothesis of preponderant French influence at Beaulieu is difficult to sustain, especially considering the much stronger parallels with contemporary Dutch work and considerable affinity with a long tradition of Brabantine castle design.

Probably the most striking feature of Beaulieu is the high proportion of void to solid in its facades. The windows are very large, and run with minimal interruption from the ground level to the cornice, filling the entire areas between slender pilasters or pilaster-like piers of masonry. Such treatment of the fenestration reminds one of the designs of Hendrick De Keyser, published in Salomon De Bray's *Architectura Moderna* of 1631 (for example, pl. 33). It is also reminiscent of the fenestration of the Hôtel de Bretonvillers, Paris, by Jean Androuet du Cerceau (1635-38), or certain English country houses of the late sixteenth century; for example, Wollaton Hall (1580-88) or Hardwick Hall (1590-97). These parallels suggest that the striking fenestration at Beaulieu may have been (like the grotesque faces perhaps inspired by Vredeman de Vries) an old-fashioned feature, perhaps self-consciously so or -- equally plausibly -- unselfconsciously so, as the work of an inexperienced architect (such as Fayd'herbe would have been in the mid-1650s)

Another --and a very attractive -- possibility is that the fenestration at Beaulieu was a feature of urban domestic architecture transferred to a rural context in which, in the mid-seventeenth century, it was uncommonly used. A well known parallel in Flemish urban domestic architecture is found in the Jordaens house, Antwerp (1640). The persistence of this feature in Brabantine urban building is shown in the Maison de Bellone, Brussels, by J. Cosyn (1697) and the Maisons du Duc de Brabant, Brussels, by G. De Bruyn (1697). But meanwhile and most pertinently, unusually large windows were specifically a feature of the urban residence of the de la Tour et Tassis family in Brussels (Dallmeier 1992, p. 57). This fact suggests that the design of Beaulieu did not merely represent a general application of the fenestration typical of an urban building type to a rural type. It suggests that the de la Tour et Tassis family

may have specifically wished to reproduce the luminosity of the interiors they enjoyed in Brussels in their country retreat.

The corner towers appear somewhat anomalous at Beaulieu, where they are poorly integrated into either the exterior massing or the plan. Moortgat has interpreted them as afterthoughts (Moortgat 1986-87, n.p.). Leaving aside the question of whatever practical functions the spaces inside the towers may have served, as external elements their function seems to have been mainly symbolic. In seventeenth-century northern Europe, towers (and particularly twin towers flanking an entrance, as at Beaulieu) signified a princely or noble residence. A relevant parallel found in the vicinity of Beaulieu is provided by the Meise castle. There two towers terminated the wings forming the forecourt. However, this example is by no means unique in the region. Corner towers on variously shaped plans were found in abundance throughout the Duchy of Brabant, for instance at the castles of Berchem, Bonlez, Bornival, Clabecq, Cleydael, Dijon-le-Val, Héverlé, Hoboken, Impeden, Loenbeke, Oostmalle, Promelle, and Rixensart (cf. Le Roy 1694, passim). Of these buildings, Bonlez (perhaps from the 1640s) possessed a massing closest to that of Beaulieu. However, the castle at Lippeloo, near Merchtem, once stood as an even closer parallel to Beaulieu. It stood as a massive block seven bays wide; possessed two chimneys and two corner towers; and its entrance bay was accentuated with a scrolled gable (Van Elsen 1932, pp. 34-35).

Numerous fourteenth- through sixteenth-century examples of compact country houses with corner towers, more like Beaulieu in massing than the castle at Meise, demonstrate the ubiquity of the tower motif across a rather vast area and generations of time (cf. Guilaume, ed. 1994, pp. 193-243 *passim*). An especially pertinent example because of its geographic location and later date is provided by the mid-seventeenth-century Huis te Linschoten in The Netherlands (Van Gulick 1960, pp. 264-269). Here both the exterior arrangement with two corner towers on the entrance front, and the six-room plan of the main floor, closely parallel the situation at Beaulieu.

Given the current state of knowledge, it seems best to interpret Beaulieu as a design synthesized from Brabantine, Dutch, and many other sources of inspiration, some of which were rather old-fashioned by the 1660s but others of which were novel. The synthesis itself suggests a designer of considerable originality. Beaulieu is not an imitative work. The possibility that its design was heavily influenced by the wishes of the client cannot be excluded. Such was indeed the case with one of the best known princely dwelling built during the seventeenth-century in the Low Countries, the Mauritshuis in The Hague. In that case, the involvement of Johan Maurits van Nassau, in the design of his house was so preponderant that he has himself even been occasionally credited as the architect (Terwen, p. 139).

The plan and the interior

The meticulous archival research reviewed or carried out by C. Temmerman (1986) and K. De Jonge *et al.* (1997) has revealed no plans of Beaulieu dating from before the twentieth century. Nor has any scholar reported the existence of any descriptions of Beaulieu's interior layout, or the functions of its rooms, during the first 250 years

of its existence. The six-celled floor plan of Beaulieu is similar to the plan of the Huis te Linschoten and to that of the Sonnenburg castle near Cleves, both approximately contemporary. However, the irregularity of the plan of Linschoten contrasts with the highly regular plans at the other two places.

The elaborate portal now surmounted by the arms of the Alcantara family, suggests that originally the main entrance was on that side of the castle. Later, in the late nineteenth century, changes to the garden façade and to the increasingly urbanized setting of the castle suggest that its main entrance was switched to the opposite side of the house; the Hercules Room would have then become the vestibule.

The original location of the main staircase appears not to have preoccupied those who have studied the building. It seems to have been assumed by Moortgat (1986-87, n.p.) to have been located to the left of the original vestibule, either in the corner room or in a room formerly occupying the entire width of that side of the house. A service staircase is known to have existed in the tower that is now missing. However, it seems barely plausible that a tower stair could have been the only means of vertical circulation. Although Beaulieu's main reception rooms, (including the famous Hercules Room) were on the ground floor, such a princely villa of the seventeenth century might be fairly assumed to require a monumental staircase.

Heretofore, considering the total absence of archival evidence, the very existence of such a staircase has been hypothetical. However, architect Louis Dekoninck has recently discovered physical evidence pointing to the presence of a monumental staircase rising the full height of the castle in the centre of the entrance front (L. De Clercq, personal communication). Dekoninck reconstructs a staircase rising against all three interior walls of the castle, finally giving access to a belvedere on the garden side of the roof.

This reconstruction solves the problem of the so-called "chapel" on Beaulieu's upper floor. The arrangement of the roof, which provides little overhead clearance on most of the second floor, would have made any but the most cramped access to such a grand room highly problematic. How such a room might have been used in the seventeenth century is also difficult to imagine. In any event, it would be highly implausible as a chapel, since there is no unequivocal iconographic evidence suggesting a religious function. If it existed at all, such a room *might* have been used in a way similar to that of the "withdrawing-rooms," or "solars," in late sixteenth-century English country houses such as Wollaton Hall. However, the most plausible explanation of the elaborately decorated plaster vault of the so-called chapel, is that it originally covered a grand stairhall rising the full height of the house.

Furthermore, as was noted by an eighteenth-century observer, the castle of Beaulieu was "*bâti avec toute la régularité imaginable*" (de Cantillon 1757, vol. 2, p. 165. This remark really makes sense if the staircase were arranged in the place suggested by Dekonick's reconstruction.

Service rooms at Beaulieu were located in the cellar and, presumably, in some of the outbuildings.

Plans drawn up in the 1920s, perhaps for the use of notaries in the sale of the property, show a large staircase in the front room to the left of the original vestibule. It would have occupied about the same position as the current (ruined) staircase does. Because the current (ruined) staircase does not comply in important respects with the way the staircase is shown on the plans of the 1920s, it is virtually certain that this current staircase was installed in the late 1940s. Visual inspection tends to support this conclusion. Indeed, the entire stairhall as currently configured appears to be a creation of the post-World War II era. In its degraded state, it now contains nothing of any significant historical value.

P. Moortgat took most of the surviving ceiling plasterwork, other than that of the Hercules Room and the so-called "Chapel," to be late 19th-century (Moortgat 1986-87, n.p.). C. Temmerman was uncertain whether this plasterwork was entirely modern or could incorporate seventeenth-century parts (Temmerman 1986, p. 262). Practically the only published evidence bearing on this question is provided by an article of 20 February 1949 in *Le Patriote illustré*. This article mentions the recent replacement of ceilings "*là où il n y avait que des gitages nus*" – which seems to have been nearly everywhere inside the building (*Le Patriote illustré,* p. 206). Illustrations in the same article show a worker in the process of plastering one such ceiling, and what appears to be a freshly painted ceiling in another room. The designs for this mid-twentieth-century plasterwork may be credited to Alexandre Hollez (born 8 April 1909 and a graduate of the Sint-Lucasschool, Schaarbeek). Fragments of a dossier Hollez established on the restoration of Beaulieu, including a design for a fireplace with solomonic colonnettes, incomplete measured drawings, and surveys of quantities, is now in the possession of L. De Clercq in Antwerp (De Clercq, personal communication). A surviving neo-Renaissance chimneypiece may or may not be also by Hollez. On the basis of stylistic evidence, it could date from as early as the 1880s or as late as the 1940s.

The room over the Hercules Room appears to have neoclassical plasterwork dating from the late eighteenth or early nineteenth century. The second-floor room over the existing stairhall also has surviving neoclassical plastered decoration, possibly from an even earlier period.

Over the centuries, repeated remodeling, repairs, massive destruction, and extensive "restorations," have left little evidence of the interior appointments or original functions of the rooms at Beaulieu. Nor has any documentary evidence been yet discovered to provide evidence of exactly how the castle was inhabited.

Conclusion

Although Beaulieu survives as a major monument of Belgian architectural history, it remains to a large extent mysterious. The sources of its unusual design, which apparently combines both archaic and advanced features, remain difficult to determine. The identity of its designer has been established only hypothetically. This architect (perhaps Lucas Fayd'herbe) must have understood the Brabantine building tradition; yet he was also sensitive to the best Italianate taste in the Dutch architecture of his time. Beaulieu's strikingly arranged facades, featuring large areas of glass, are apparently unique in the seventeenth-century architecture of the southern Netherlands

and have few parallels elsewhere. Although virtually nothing can be said for certain about the way this structure was inhabited, there is no doubt that Beaulieu constitutes an outstanding example of a northern European country house of its time.

Alfred Willis, Ph.D.
(8 February 2001)

Appendix: Construction Chronology

The detailed chronology of the building, occupation, and decline of Beaulieu has been established by C. Temmerman, based on a perusal of archival documents (Temmerman, 1986). P. Moortgat (1986-87, n.p.) has provided a chronology based mainly on secondary sources and hypothesis, but also numerous twentieth-century primary documents. The following chronology combines the findings and opinions of those scholars. Information provided by an article of 20 February 1949 in *Le Patriot illustré* has also been integrated here.

To establish a context for the attribution of Beaulieu to Lucas Fayd'herbe, F. Hellens points out that Fayd'herbe was employed in the construction of the two memorial chapels for the de la Tour et Tassis family in the church of Notre-Dame du Sablon, Brussels, by contract dated 1651 (Hellens 1932, p. 15).

1652, acquisition of the land in Machelen by Lamoral II de la Tour et Tassis (Temmerman)

1653 construction begun at Beaulieu (Hellens)

ca. 1654 construction of Beaulieu (Temmerman)

1654, construction of Beaulieu (Moortgat)

1656 (viz., "two years after the construction of the castle"), construction of lateral towers (Moortgat)

1659, Hansche begins interior stucco work at Beaulieu (Moortgat)

by 1677, gardens completed (Moortgat)

1687-1717, construction of outbuildings (Moortgat)

1712, some outbuildings remain uncompleted (Temmerman)

between 1850 and 1900 (probably ca. 1872), addition of scrolled gable to garden façade and construction of terrace (Temmerman, by deduction)

1872, placement of arms of the Alcantara family over door of main entrance (Temmerman)

by 1884, modification (lowering) of many windows, addition of new heavy mouldings to interior (Moortgat)

by 1884, roofs of towers replaced with spires of a new, gallicizing design (Moortgat)

ca. 1884-1925, addition of scrolled gable to garden façade (Moortgat, by hypothesis)

late 19th century, the garden entrance becomes the main entrance (Moortgat)

early 20th century, interior redecoration including installation of a "Renaissance style" chimneypiece (which still survives) (Moortgat)

from 1920, destruction of landscape; demolition of an outbuilding dated 1784 (the so-called Romberg Pavilion), and filling of moat (Moortgat, Temmerman)

until 1928 the castle remained inhabited (Temmerman)

1928, demolition of the right-hand tower (Moortgat)

by 1930, demolition of right-hand tower (Temmerman)

from 1932, removal of many of the stucco panels in the Hercules Room (Temmerman)

from 1939, Beaulieu exposed to destruction by weather and vandalism (Moortgat)

possibly before 1944, destruction of most of the stucco decoration in the so-called "Chapel" (Moortgat)

by 1945, castle officially described as a "ruin," with flooring, doors, windows, and decorative elements largely removed

1946, preparations for restoration begin with production of measured drawings by the Commission Royale des Monuments et des Sites (Temmerman)

1947-48, return of the stucco panels to Beaulieu (Temmerman)

early 1949, restoration reportedly nears completion, the moat remaining unexcavated and the restoration of the so-called "Chapel" being postponed until a projected second phase; new plasterwork and chimneypieces installed, interior walls were "*remis à neuf*," furniture placed, and pictures hung; existing details cleaned (*Le patriote illustré*)

1955, Beaulieu declared a listed monument (Temmerman)

1960, plans for additional restoration prepared by architect Van Beginne (Moortgat)

1964, "restoration" (perhaps merely repairs or redecoration?) of ground floor and first floor (Moortgat)

1964, restaurant opened in the cellar (anonymous, typescript)

1964-72, Beaulieu used as a Postal Museum

from 1972, cellar remains in use for several years as a restaurant

1975, restaurant in the cellar declares bankruptcy (anonymous, typescript)

1979, disappearance of the "double chimneypiece" from the cellar (Temmerman)

1979, burgomaster of Machelen consults an architect concerning state of preservation (Arren)

from 1979, abandonment and much vandalism (Moortgat)

1983, theft or destruction of oak door at main entrance (Moortgat, Temmerman)

certainly before 1986, destruction of most of the stucco work in the so-called "Chapel" (Temmerman)

1987 "*rien de valeur*" reportedly remains of the interior decoration (Moortgat)

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